

Artist As Teacher:
A Guide for Artists
Working in Schools

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Mississippi Writing/Thinking Institute
for the Mississippi Arts Commission

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Foreword

Mississippi is alive with the arts! There are crafts people, musicians, visual artists, writers, theatre companies, exhibits, fairs, and festivals promoting the arts all over our state. While this fact is certainly worth celebrating, let's take a step back and think about this: Where are our artists trained? How have they learned their particular skills? Who will train the next generation of Mississippi artists? What can these artists teach our children about their art and about life?

Since 1995, The Mississippi Arts Commission has attempted to answer those questions by sponsoring the Whole Schools Initiative in select schools across the state. Through this nationally recognized arts-based school improvement model, schools in the Whole Schools Initiative implement a curriculum that is rich with the arts. Each school chooses how the arts will be integrated into the curriculum, how professional development for teachers will be designed, and how the local community will be engaged in the process.

Similar stories may be recorded about other states seeking to improve schools through reform efforts that emphasize integrating the arts into all aspects of learning. North Carolina, South Carolina, and Connecticut are but a few examples. There are numerous others dotted across the United States, each with a particular name and design. These schools are definitely not in the business of training artists. Instead, they are using knowledge gained from research about the arts in education to strengthen the day-to-day learning for all students in all grades.

Artists, themselves, play an important role in helping programs such as the Whole Schools Initiative increase student's access to high quality arts education. Artists bring with them a unique set of skills and knowledge about their art form. Through arts residencies, professional development, classroom demonstrations, and performances, artists provide authentic experiences that engage students in a different way than traditional classroom instruction. According to the Kennedy

Center publication, *Creating Capacity*, “It is this expertise in the skills of constant discovery, wonder, and recombining the stuff of the world into new knowledge that makes artists such valuable partners in experiential learning.”

It is through this valuable partnership between artists and schools that students will kindle and ignite their own creative spirit. Through successful collaborations between artists and schools, students will learn how the arts express the human experience. Their personal interaction with artists and their art forms will assist students in making learning connections and individual discoveries that will lead to deeper understanding of the world and bring meaning to their lives. Therein is the reward of this ambitious undertaking.

Yes, Mississippi is alive with the arts! Let us hope that this guide proves valuable to artists as they perpetuate the rich tradition of the arts in our state through collaborations with schools.

Althea Jerome

Editor's Note

This guide is intended not only for schools, but for other sites as well, such as cultural institutions, universities, and community centers. The information and forms included may be adapted to the appropriate setting and audience.

Linda Irby

Acknowledgments

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This work has provided the beginning of a strong working relationship between the Mississippi Arts Commission and the Mississippi Writing/Thinking Institute—two organizations that share many common goals and visions. For that we are grateful. We would also like to recognize the work of the four primary developers, Lynette Herring-Harris, Althea Jerome, Sandra Cassibry, and Kaye Sullivan, as well as the advisory team. Much of the material presented in this guide is the direct result of feedback from artists and teachers. The guide attempts to meet the needs of both. We trust that this work will have a positive impact on teaching and learning in and through the arts.

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Introduction...

In a recent “Tank McNamara” comic strip, a professional football player is being cajoled to “get back in there...if it doesn’t kill ya it will make ya stronger.” The athlete is obviously distressed and argues that it's too hard to go back "in there." He goes on to explain that he's doing his best but "they" are killing him. Then the scene widens. The reader can see that the athlete is not at a sports event. He’s in a middle school faculty workroom. As the athlete nervously opens the door, a young, new teacher asks, “Isn’t that the linebacker for the Bears? What’s he doing working

Many people ... find unfamiliar environments to be scary places.

Many people, like the athlete from the comic strip, find unfamiliar environments to be scary places. Part of the fear, nervousness, and frustration that outsiders feel when they enter an unfamiliar environment is based in the fact that each culture and climate is uniquely different from any other setting. It is usually up to the person entering the unfamiliar environment to adapt. For instance, when an artist enters a school, s/he will find that school time is structured to the minute, and the teachers and students are expected to adhere to predetermined time structures that seem odd to someone “on the outside.” A teacher may seem territorial at one moment, and then in the next moment become reluctant to intervene if another adult is in charge.

Sometimes teachers are not included in decision-making processes of the school and appear aloof when someone is invited to their classroom or building. Students often view any person other than the regular teacher as a “play” teacher whom boys and girls can ignore. It is into complex school settings like

these that the Artist, as teacher, is invited.

Students often view any person other than the regular teacher as a “play” teacher whom boys and girls can ignore.

How does an artist work in situations like these to effectively communicate an art form? What is the role of the artist in each setting? Artist, teacher, or both? The Artist, as teacher, isn't a

new idea. For centuries, artisans have taught through demonstration. Yet today, artists are expected to become part of a world where there seems to be little room for the arts. Even as educational research shows that students involved in the arts are more likely to excel in academia, budgetary cutbacks slice into arts programs, paring back powerful learning experiences for participants. More and more communities are relying on an Artist, as teacher, consultation model to provide education in the various art forms. Using this consultation model, the artist is required to be more than an artist; the artist must be a teacher. Being able to understand and help provide for the needs of the school and community is vital. Learning to work with diverse populations, such as community leaders, administrators, teachers, and students is an ongoing process for the artist. None of these tasks is simple.

How does an artist prepare to be an integral part of each new setting? Getting the invitation is really the easy part. By successfully planning, implementing, and following up an experience, the artist's job will be valued, and more invitations will come. That is where this guide will come in handy. The purpose of this guide is to help the artists understand, survive, and enjoy

The role of Artists, as teachers, is integral to the survival of the arts.

success in the role of Artist, as teacher. It is not intended to change their role as artists but rather to start conversations and prepare artists to become an integral part of any community. This guide leads an artist in preparation. Why? Because the role of Artist, as teacher, is integral to the survival of the arts. It is through this role that the arts reach educators, children, parents, and community members. It is through this opportunity that the artists can teach their audience the value of the arts. Art is an essential and universal language that gives people another way to communicate. If Artists, as teachers, can build and provide quality

learning experiences with this powerful literacy tool, then society's attitudes about the arts will change. It is in the spirit of this belief that this guide will attempt to provide the artists with tools and tips for working in the different environments. Like an intricate mosaic, this guide attempts to bring many pieces together to create rich, colorful, diverse arts experiences for artists and their audiences.

Artists are fortunate because they choose to follow their passion—never mind the fact that school cutbacks continue to dig deeply into coffers that once paid for arts education—never mind that the role of

Much of what we know today we learned from the arts.

the visiting artist is sometimes misunderstood—never mind the hours of preplanning and reflection necessary to develop the perfect lesson for a specific audience. Yes, even though artists are faced with many challenges, they know the value of the arts, and they realize that these challenges can be overcome and their efforts are worthwhile because the arts are valuable.

Artists know that much of what we know today we learned from the arts. From ancient artifacts, cave drawings, sculptures, architecture, ceramics, and painting, we have gained valuable information about ancient civilizations.

In today's society, the arts are often considered a luxury, a frill, or something extra.

For centuries artists have engaged the minds and spirits of scholars, nobility, and the common man. Art forms and artists of the past are still educating onlookers of different times and places about the language and rhythm of ancient life. Today's artists continue to share the passion they feel for the arts. But in today's society, the arts are often considered a luxury, a frill, or something extra. To change this prevalent attitude, the Artist, as teacher, must be an educator as well as an artist. When the Artist, as teacher, accomplishes this, then the dancers, musicians, visual artists, sculptors, storytellers, and writers can focus on finding new ways to inspire their audiences.

The goals of the Whole Schools Initiative are:

1. To improve student academic achievement through the infusion of the arts into the basic curriculum.
2. To enrich the lives of students by increasing their skills and knowledge in all arts disciplines.
3. To assist professional growth of teachers and administrators through arts experiences.
4. To use the arts to increase parental and community involvement in schools.
5. To assist schools in building a sustainable system for supporting arts infusion.

Through various programs and grant opportunities, the Mississippi Arts Commission is trying to help artists develop skills that enable them to creatively communicate their art form with educators in school settings. The Artist Roster is one such opportunity. This roster lists artists who have met standards for working with schools as set by the Mississippi Arts Commission. Through the roster, schools know which artists are available. The artist, as a valuable resource to the school, demonstrates an art form while helping the audience learn new ways to appreciate the arts. The selection process for the Artist Roster isn't easy, but seeking a position on the roster is a worthwhile pursuit.

Another program is the Whole Schools Initiative (WSI). This program will be discussed in more detail, because it is through the WSI and a grant delineated by federal legislation in the Comprehensive School Reform Demonstration Model that money is being provided to develop a long-overdue training guide for Artist As Teacher. The WSI has the potential to make a tremendous impact on education and the arts in the state of Mississippi. WSI can effectively enhance the appreciation of the arts as a valuable and essential part of society, and is being considered as a national model for artists working in schools.

Through a response form given to artists on the Mississippi Artist Roster and educators involved in the Whole Schools Initiative, the Mississippi Arts Commission gleaned evidence for the need to improve communication between artists and educators. This guide attempts to address the concerns that schools and artists voiced on the response forms. Responses follow on the next page.

“My best experience in a school setting was working hands-on with children and seeing the look in one child’s face when he recognized that he could do something he didn’t know he could.” —Workshop Participant

Response Form Results, Spring 2002

What teachers wish artists would do:	What artists wish teachers would do:
Be on time	Let artists observe art teachers prior to visits
Show how the arts are a part of the State Curriculum Frameworks	Explain arts goals for school and listen to the artist's goals for the program
Stay long enough to debrief educators	Give time to talk to administrators about the value of arts programs in school
Send a lesson plan two to three weeks in advance	Realize that some art forms require limiting the numbers of students working with an artist
Help the teacher understand the purpose of the artist's visit	Support the artist during the visit
Let the teacher know ahead of time what is expected of him or her during the artist's visit	Provide clear expectations for student behavior
What artists want to know:	Prepare students for the arts performance
How to get children involved in the whole process of arts in an artist-in-residence setting	Attend arts performances with students
How to integrate art forms into the State Curriculum Frameworks	Provide an appropriate environment for the art form
How to deal with classroom management — collaborative work, grouping, handling disruptive students	Designate release time for project director (contact person) to plan and work with artists during the visit
How to gain opportunities to share curriculum resources	Organize release time for teachers to plan prior to a visit and debrief afterward
How to draw teachers into the creative process	Give specific information about the background and number of participants
How to match terminology and State Curriculum Framework benchmarks	Let the artist know ahead of time what is expected in the session
How to brainstorm and network with teachers and administrators	Understand that some noise is appropriate for some art forms
How to gain knowledge of the elementary curriculum	Be clear about expectations
What educators expect artists who visit schools to know	Spend time on the creative process
How to use effective teaching strategies	Give administrative support
How to gather resources and ideas	Allow artists to give alternate suggestions for student learning
How to help students use the arts to teach critical thinking	Recognize multiple intelligences of students
How to communicate with educators	Create an infrastructure that would allow artists to be a regular part of the curriculum
How to integrate/infuse the arts across the curriculum	
How not to be shy	
How to help teachers value arts instruction	
How to use the arts to reach special needs students	
How to communicate advocacy of the arts	
How to develop a lesson plan prior to a school visit	

Interview results show that educators and artists have many of the same concerns. So, how do we address these concerns?

For the sake of clarity, the visiting artist's role will be viewed through four sets of lenses. Each lens allows the artist to view and evaluate an experience at different stages. Each stage will provide insights into ways arts experiences can improve an audience's thinking, enhance their learning, and foster a greater appreciation and understanding of the art form being used. The lenses are:



The Experience Begins...

This is the lens through which an Artist, as teacher, views the logistical and business planning necessary for a visit. During pre-experience planning, an artist clarifies his/her needs for a successful experience. An artist uses this time to reflect on his/her personal presentation style and the art form being shared. The artist considers philosophical and environmental needs for conducting a successful experience for students and teachers. This is the time when an artist clarifies the basic

contact/business information. Negotiations about fees, number of participants, and expectations of both the artist's and the site's needs should be discussed during pre-experience planning.

Helping the Experience Grow...

During the pre-experience planning, the artist has determined important details such as when, where, who the audience will be, and environmental needs. Now the real work begins: planning content, process, and arts integration ideas to fit the audience's needs. The arts experience begins with the construction of a plan for a specific audience. Here's where the artist "thinks" like an administrator or teacher.

What does the Artist, as teacher, need to know about the developmental levels of the

Four Lenses for Viewing an Artist's Role in a School Setting:

- The Experience Begins
- Helping the Experience Grow
- The Experience
- Unpacking the Experience

Developing a plan that is appropriate for the environment helps advocate the arts.

audience? What “language” does the artist need to be familiar with in order to communicate with the audience? What does the artist need to understand about this new climate and culture in order to be a good advocate for the arts in this particular setting? Developing a plan that is appropriate for the environment helps advocate the arts. It demystifies the creative process for the audience. An artist’s well-developed plan communicates that the arts are essential rather than entertainment, fluff, or another added task for educators. The arts are powerful, effective, teaching tools. Through this lens the artist becomes more than a performer. The artist is teacher.

The Experience...

In preparation for the arts experience, whether it is storytelling, drama, creative writing, dance, music, or visual art, the Artist, as teacher, uses information that comes from pre-planning and planning conferences with site personnel. It is through this lens that the artist shares the creative processes of an art form and in which artists are most comfortable.

At this time, the Artist, as teacher, follows a prepared plan for the experience, sharing not only expertise in the art form, but also emphasizing the value of learning through the art form, and the importance of the knowledge gained.

Unpacking the Experience...

Post-experience “unpacking” is the reflective lens where both artist and participants share in evaluating the success of the artist’s planning for the experience. Through this lens, an artist supports the individuals who seek to integrate the arts in their classroom. It is often after an artist’s visit that participants realize something powerful has happened. The post-experience

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unpacking time provides the opportunity for the Artist, as teacher, to “strike while the iron is hot.” Allowing participants to ask questions, think about, reflect upon, and better understand the artist’s use of the creative process often happens best after the actual experience. During this time, the artist shows the participants how to “unpack” the arts experience. An artist helps the participants to extend and “try on” their newly acquired

understanding of the creative process and its impact on the school environment and on student learning.

All four lenses are important when viewing the Artist, as teacher, experience. The artist knows that the arts experience—the actual performance, demonstration, or creation of a product—is only one part of being an Artist, as teacher. The Artist, as teacher, recognizes that one of the strongest ways to be an arts advocate is by helping others learn to integrate and infuse the arts into their learning environment.

The Artist, as teacher, takes planning seriously, so participants will value and celebrate their encounter with the artist and the arts. The Artist, as teacher, uses all four lenses when looking for ways to support participants before, during, and after a visit.

“I am interested in this workshop because I am passionate about exposing young people to my field of expertise—classical singing and specifically opera. There just may be another Leontyne Price waiting to be awakened.”—Workshop Participant

The First Lens: The Experience Begins...

Once an individual is accepted as a Roster artist and is contacted by a site, pre-visit preparations should begin. In a phone call or personal visit with the site contact person, the artist should be very specific about what is needed for successful and relevant visit. Most successful Artist, as teacher,

Most successful artist, as teacher, experiences are built on quality pre-visit planning.

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experiences are built on quality pre-visit planning. The pre-visit form is one tool for beginning early planning. This form can be used to guide a phone conversation when a site representative calls. A successful experience begins with early, clear communication of goals and expectations for the artist, the site personnel, and the participants.

Having a clearly delineated pre-visit form helps the site personnel know exactly what an artist needs in order to present participants with a quality learning experience. This is also the time when an artist and a site contact go through the steps of negotiation. Does an art form limit the artist to work with groups of 20 or fewer? Then make that clear up front. Don't say the number of participants doesn't matter unless it really doesn't matter. Who's going to be responsible for environmental needs, materials, and supplies? If it isn't specifically discussed, don't be surprised when there is no water for clean up. Have you communicated that site personnel are expected to attend the artist's session during a school visit? If not, then say so now! Most site personnel are really smart people, but they aren't mind readers. In the same sense, listen to what the site contact is saying. If s/he says the visit is set for 8:00 a.m., then the artist should be there long before 8:00 a.m. The Artist, as teacher, should be set up and ready to work with participants at 8:00 a.m. rather than just arriving at the site. Use pre-visit communication to be sure that everyone is clear on what is expected. Pre-visit communication cuts down on miscommunication and misunderstanding.

**Pre-visit
communication cuts
down on ...
misunderstanding.**

Once the artist and school agree on booking information, the next step is developing a contractual agreement and letter of compliance. The contractual

agreement and letter of compliance should include the terms or date(s) of the visit or residency; the service(s) the artist intends to deliver; the contractual cost agreed upon during the pre-visit planning; an independent contractor clause, indemnification, and miscellaneous information (e.g., the agreement for number of participants, accountability for supplies, workshop environment); and affixed signatures for the contractor (the artist) and the site.

The contract is a second chance to ensure that both the participants' and the artist's needs are met during the time of the visit. A contract or letter of compliance should be faxed or mailed to the site contact person as soon after the pre-planning phone conference or visit as possible.

Many schools have contracts that the artist will be expected to sign. Before signing any contract, the artist should make sure that it meets his or her needs as well as the needs of the school.

“One of the best experiences I have had was after a storytelling session in a special education class, having an autistic student rise to tell the gist of *Don Quixote* to the amazement of all.”

—Workshop Participant

Pre-Visit Planning Form, Sample 1

Artist's Name: _____ Date of Workshop: _____

School Contact Person: _____ Telephone #: _____

E-mail: _____ Fax #: _____

School District/Organization: _____ Workshop Site: _____

Directions to Site:

Focus Requested: ____ Professional Development/Training ____ Performance

____ Student/Teacher Demonstrations

Other: _____

Suggested Content to Be Presented: _____

What curriculum benchmarks or teaching opportunities for your subject area do you see in this presentation:

Participants Involved: ____ Elementary Teachers ____ Art Specialists

____ Secondary Teachers ____ Early Childhood Teachers

____ College Students ____ Conference/Convention

____ Supervisors/Administrators

____ Special Needs Students

Total Number of Participants: _____

Space, Materials, and Resource Requirements for Visit:

Additional Comments and Recommendations:

Pre-visit Planning Form, Sample 2¹

Is there an arts teacher in the school? ____ Music ____ Visual Art ____ Dance ____ Drama

Does the school use an art textbook series? If so, what is the series name and what edition does the school use?

What grade levels are taught in the school? _____

How many students attend the school? _____

What group size will the artist be working with? _____

Describe what you envision as the scope and schedule of the artist's work with students. _____

Are the teachers pursuing (or have they been pursuing) specific thematic units? If so, what information can you share about the units?

¹ Contributed by Althea Jerome, Artist and Teacher

What is the goal of the artist residency for students?

What is the goal of the artist residency for teachers/staff?

SAMPLE CONTRACT²

This agreement is made the _____ day of _____, 2____, by and between
_____ (site name) and _____ (contractor)

Terms. The terms of this agreement shall begin on _____, 2____, and end on
_____, 2_____.

Services. The services which contractor shall perform for (site name) shall include (a) (insert the name of the art experience here), (b) conduct instructional workshops for planning and debriefing the art experience, (c) provide follow-up activities for instructional purposes. The contractor shall use its own expertise in determining the best method of performing the Services and will perform the Services in a first-class manner.

Fee. In consideration of the performance by Contractor of the Services described below, (insert school name) agrees to pay Contractor the total sum of \$_____, which shall be due and payable on _____, 2_____.

Contractor Costs. All contractor costs for performing the Service shall be paid by the contractor. Such costs shall include, without limitation, all payments to Contractor's employees and other persons rendering the Services to be performed under this agreement and all other costs or expenses incurred by the contractor in connection with its obligations under this agreement.

Independent Contractor. At all times during the terms of this agreement, the relationship between

² Sample 3: Contributed by Lynette Herring-Harris

Contractor and (site) shall be that of an independent contractor and customer. Contractor is not, and will not hold itself out to be, an agent of the Mississippi Arts Commission, nor as one with authority to enter into binding agreements on behalf of the Mississippi Arts Commission. Contractor shall be solely and entirely responsible for its acts and for the acts of its agents and employees throughout the term of the agreement.

Indemnification. Contractor agrees to indemnify Mississippi Arts Commission and its affiliates, and their officers, director, and employees, from and against all liability, loss, expense or attorneys fees, and against all claims or actions based upon or arising in any way out of (a) the requirements of employment insurance, social security and income tax laws relating to the fees paid to Contractor whereunder, (b) any failure of any of the equipment used by or services performed by the contractor to comply with laws and regulations of any governmental entity in the United States or any bodily injury or property damage incurred by any third person in whole or in part because of the equipment used by or Services provided by the Contractor, (c) the use of any equipment or other materials or the provision of Services furnished by contractor under this agreement. And any and all damage or bodily injury, accident or other calamity occurring during the term of this agreement.

Miscellaneous.

1. Contractor may not assign or delegate the rights or obligations under this agreement to any third party.
2. The waiver by any party to this agreement of the violation or breach of any provision hereof by any other party shall not constitute a waiver of any prior or subsequent violation or breach of any provision of this agreement.

(c) (insert any other information here that is important to the contract)

WITNESS WHEREOF, the parties have affixed their hands as of the day and year first above written.

Site Contact

Artist/Contractor

Workshop Location

SSN

Mailing Address

Signature of Contractor

Mailing Address

Invoices are the next step. The artist may be thinking, “Wait a minute—I’ve not even presented or performed yet. So

why do I need to think about invoices before I do the job?” It’s simple. Some places, like schools, cannot just write a check

“So why do I need to think about invoices before I do the job?”

for an expense. School invoices are addressed at monthly school board meetings and the school board must approve all expenditures. District funds cannot be used to pay for services in advance. If an artist wants to receive pay in a timely fashion, then s/he should prepare invoices during the pre-visit stages. The invoice can be mailed to the site or hand delivered at the time of the visit. Invoices should always include the artist’s name, address, social security number, description of the service including dates, professional fee, mileage, and additional expenses (as agreed upon in the pre-experience planning), and a signature line. Receipts are necessary for reimbursement of additional expenses and should be attached to the invoice.

SAMPLE INVOICE FORM³

Invoice for services rendered at _____ School in
_____, (city) MS, on _____ (date).

Send Payment to:

Name: _____

Address: _____

Phone: _____

SSN: _____

Description of Services:

Professional Fee: \$ _____

Additional Expenses (Receipts are needed):

Supplies \$ _____

Food \$ _____

Lodging \$ _____

Mileage _____ Miles x (state/district rate of _____) = \$ _____

³ Contributed by Mississippi Arts Commission

Total Amount Due: \$_____

Signature _____ Date_____

Pre-Experience Planning Reflective Guide

1. What are the personal and artistic principles and ideals that I cannot compromise when planning an arts experience?
2. What is the maximum number of participants that I feel I can work with successfully?
3. What information must be on my pre-visit form to help ensure a successful arts experience for participants?
4. How will the classroom teacher's curriculum benchmarks or objectives affect the ideas I plan to present and the materials I choose for the presentation?
5. What kind of support do I expect during my school visit?
6. What have I done to make teachers aware of my expectations?

7. What do I want included on my pre-planning form, contract, and invoice forms?

8. I will have a pre-visit planning form, a sample contract, and an invoice by _____.

The Second Lens: Helping the Experience Grow...

Now that the logistics and business end of the planning are done, the Artist, as teacher, begins the strategic planning necessary to deliver a quality arts experience. Strategic planning for the arts experience might be compared to a dance. First, the dancers must learn to listen to the beat and feel the rhythm of the dance. The dancer must understand and become one with his partner. To move flawlessly, look each other in the eyes, and share the

In this intricate dance, the Artist, as teacher, must take the lead.

exhilaration of grace and motion seldom happens by accident. Usually a flawless dance requires well-planned choreography and communication between the partners. At most sites, the Artist, as teacher, and site contact person become the partners who must communicate, understand each other, and move to a common beat—helping participants learn. In this intricate dance, the Artist, as teacher, must take the lead.

The artist and the site contact person are sometimes odd dance partners. They don't hear the same beat and rhythms. The classroom teacher hears the beat of today's accountability-driven environments. S/he often feels overwhelmed and overlooked. Participants, such as the classroom teacher, are being judged by students' ability to perform on high-stakes state and national assessments. As a result, the arts can feel like an "add-on" rather than an integral part of student learning. The artist hears the beat of an art form's intricate beauty and its importance in developing deeper understandings of life and learning. Artists, as teachers, must take the lead in helping classroom teachers realize that the arts are not an add-on or "fluff stuff." Strategic planning is the first step toward helping others recognize the value of the arts as an instructional tool. Strategic planning becomes a form of arts advocacy by helping participants make a connection between the expressive nature of the arts and the arts as an instructional tool. Strategic lesson planning is where the Artist, as teacher,

intentionally makes the art form relevant to the beat that the participant hears.

Relevancy isn't as simple as sharing research with educators, even though an artist should be prepared to share educational research that supports the arts. Through the *Helping the Experience Grow* lens, the artist becomes a teacher of teachers and shares the objective, the creative process, the instructional resources, the extension ideas, and the connections to what is relevant to the site needs. Without a written plan and communication, site personnel may not know what to do before the arts experience. When participants aren't given background information prior to an arts experience, the experience is short-changed as a learning tool.

The artist must never lose sight of the passion and inspiration of the arts, but s/he must also be able to verbalize the value of the arts as an instructional tool. The Artist, as teacher, lesson plan form should include what participants find relevant as well as what the artist finds relevant. This *Lesson Plan Template* is a format that is written in a "language" that educators understand and value. It has the added benefit of giving the Artist, as teacher, a reflective space for developing ways that the arts connect to different subject areas. This tool is highly effective in helping teachers see the relevance of the arts experience as it relates to curriculum content. More importantly, this plan gives the site contact person a tangible resource to prepare for the artist's visit. (It should be noted that there are many types of lesson plan formats. This template can be adapted, but it corresponds to the way many school districts require teachers to plan. Therefore, it is strongly recommended for the Artist, as teacher, working in an educational setting.)

The artist must never lose sight of the passion and inspiration of the arts, but s/he must also be able to verbalize the value of the arts as an instructional tool.

LESSON PLAN TEMPLATE⁴
Artist as Teacher Lesson Plan Guide

Title of Lesson: _____
Target Audience: _____
Curriculum Links: _____
Time Needed: _____

Music, Dance, Theatre, and/or Visual Arts Objectives:

Language Arts, Science, Math, and/or Social Studies Objectives:

Process:

Literature, Materials, and Other Resources:

Vocabulary:

⁴ Contributed by Sandra Cassibry, Artist and Teacher

Background Information:

Desired Outcomes:

Extension:

The Artist, as teacher, realizes that in many environments time is sacred. Schools have rigid schedules that are planned to the minute, often weeks in advance. The participants usually have little control over the time schedule unless a request to change the schedule is given well in advance. Teachers are often required to turn in lesson plans at the beginning of each week or month. That means the Artist, as teacher, must take into account that the classroom teacher needs a lesson plan for the arts experience two to three weeks in advance of a visit. This gives the teacher time to adapt the instructional schedule and prepare students with appropriate background information that will enrich the arts experience.

Ideally the artist should request an artist-teacher planning conference. During the conference the artist can gather important information about the audience from site personnel. Information about participants' developmental levels and prior experience with the arts will help the artist make appropriate adjustments to the arts experience. Space and facilities can be viewed. Special needs of participants should be discussed. The artist should ask the site contact to share his/her understanding of the school community so that appropriate arts resources can be offered. During the planning conference the artist needs to define the various roles the contact personnel and participants are expected to play during the artist's visit. This is the time to discuss management techniques already in place for working with participants. In the school environment, the teacher needs to be an integral part of the artist's visit.

Classroom Behavior Management

- Know the developmental level of the audience.
- Be prepared to adapt the lesson for students with special needs
- Ask the teacher to advise you of appropriate classroom management methods with which students are already familiar.
- Keep a journal of classroom tips that you can refer to as needed. Record the tips that work best for you as well as the developmental level of the audience with which it was used.

Teachers will help monitor student behavior and teach children important background information, but these expectations must be communicated and planned for by the artist. The Artist, as teacher, knows that a good planning conference gives vital information for adjusting a lesson plan and arts experience to fit the audience. Working together to adapt the implementation plan to the needs of the audience, the artist and teacher begin to dance to the same beat.

The Artist, as teacher, knows that a good planning conference gives vital information for adjusting a lesson plan and arts experience to fit the audience.

Artist/Teacher Planning Conference⁵

Title of Performance/Training: _____

Date: _____

Name of Site/School Visited:

Name of Artist(s): _____

Circle Occupation of Site Personnel:

Student Teacher Assistant Administrator

Project Coordinator Parent Other: _____

Allow site personnel time to complete this form before performance/training session. Responses will be used to guide performance/training.

1. What would you like to see in the upcoming performance/training?

2. What would make this performance/training most valuable?

⁵ Contributed by Sandra Cassibry and Lynette Herring- Harris

3. What information do you hope to gain?

4. How can we make this performance/training relevant to your needs?

5. What are some questions that you would like answered, or what other comments do you have?

Planning the Experience Reflective Guide

1. What is my role as an artist in planning the experience?

2. What do I expect from participants?

3. What do I expect from my contact person?

4. What do I expect of school and/or community leaders?

5. Are my expectations appropriate? Relevant? Realistic?

6. Most importantly—have I communicated my expectations to everyone involved?

The Third Lens: The Experience...

An arts experience may take many different shapes and forms. But one thing that arts experiences have in common is the fact that an artist agrees to become a part of a larger community through an arts residency. While this section specifically discusses arts experiences in schools, these ideas can be easily adapted to other audiences as well.

Teaching Curriculum through the Arts, by Creative Educational Systems (available online at www.creativeeducationalsystems.com), describes arts residencies through five levels of involvement. Regardless of the level of involvement, Creative Educational Systems considers each residency a viable approach for bringing the arts into classrooms. However, some forms of residency appear to build more lasting relationships between artists and schools.

The first level of residency is the artist as demonstrator and the classroom teacher as observer. This level usually involves an arts experience where an artist comes into a classroom to teach a particular arts discipline such as a specific form of dance or a specific type of vocal music. The classroom teacher makes time in his or her schedule for the

**First Level:
Artist as Demonstrator
And Classroom
Teacher as Observer**

lesson and may or may not participate in the experience. The only form of assessment for this type of arts experience is the artist's gauge of student enjoyment and creative involvement. This level, while viable, may not be as effective in bringing about a lasting partnership between an artist and a school community as deeper arts experiences.

The second level of residency is the artist as lesson designer and the classroom teacher as participant. In this experience, a classroom teacher tells the artist that s/he would prefer an arts experience that is curriculum related. For instance, the classroom teacher may be teaching geometric shapes. S/he may ask the artist to

develop an arts experience that would conform to the learning benchmark. For example, the artist might help the students make a quilt using geometric shapes and basic colors or develop an art lesson featuring tessellations. At this level of residency, the classroom teacher becomes a participant with his or her students. The artist determines the experience's success by assessing how well students make connections between the art form and the classroom teacher's curriculum.

**Second Level:
Artist as Lesson
Designer and
Classroom Teacher
as Participant**

The third level of arts residency is slightly more expanded than the second level. As in the second level, the artist works with the classroom teacher to develop an arts experience around a specific curriculum-related benchmark or objective. However, in this arts experience, the artist becomes teacher and the classroom teacher becomes a support person for the arts experience. The classroom teacher gives the artist a specific curriculum objective—the westward expansion in U.S. History. The artist plans an experience that will directly help teach the objective—the music and songs that are associated with this time in history. Here is where a third level arts experience is deeper than the second level experience. The classroom teacher supports the artist during the class, gives the artist important background information that will help the artist guide students to make a connection between the arts experience and the curriculum, and develops related assignments to use with students after the artist is gone. At this level, the artist assesses the success of the arts experience by assessing how well students improved their comprehension of the classroom teacher's learning objective.

**Third Level:
Artist becomes
Teacher and
Classroom Teacher
becomes Support
Person**

The fourth level is deeper and often more successful in building a long-term relationship with a school. Most of the material in this guide is targeted toward preparing an artist for a level four arts residency and experience. At this level the classroom teacher and the Artist, as teacher, meet before the artist's residency.

The classroom teacher determines the learning objectives and benchmarks. Then the artist and classroom teacher work together to determine student expectations for the art experience. In a true partnership, they plan a lesson and team-teach during the arts experience. The arts experience is built around both the academic and artistic progress of the students. The artist and classroom teacher bring their combined experience and backgrounds to the experience, sculpting a rich, deep learning experience for everyone involved. Assessment of the experience is based on the student learning expectations that artist and teacher developed long before the actual arts experience.

**Fourth Level:
Artist and Classroom
Teacher as Partners**

The fifth, and possibly the deepest, level of arts residency is when the artist as a consultant empowers the teacher to employ the arts as learning tools in his or her everyday teaching. At this level, the artist has gifted the classroom teacher with the experience, strategies, and confidence necessary to give students arts experiences as an integral part of their learning. The artist becomes a mentor and co-developer for arts programs in the school. To attain this deep, rich type of arts experience for students requires effective, consistent co-planning between an artist and classroom teachers.⁶

**Fifth Level:
The Artist as
Consultant empowers
the Classroom
Teacher to employ the
arts in instruction**

Finally the time for the arts experience arrives! Everything has been planned and polished to meet the audience's needs. It seems that after all this planning the only thing left to do is perform. But artists know that there is more to performance day than performing. Based on the level of the arts experience and residency, the Artist, as teacher, has a clear understanding of the setting and arrives early on the day of the arts experience. First s/he spends time with site contact personnel to review the day's plans before setting up a work place. After clarifying the time schedule for the events of the day, the Artist, as teacher, sets

⁶ Adapted from "Five Levels of Arts Residency In the Classroom," in *Teaching Curriculum through the Arts*, <http://www.creativeeducationalsystems.com>

up the area for his/her performance.

The Artist, as teacher, keeps the following in mind when preparing for the arts experience:

Don't just be on time; be early. Plan time before the experience to check in and review the experience with site personnel. Clarify any last minute changes in schedules. Have extension lessons prepared and ready to share with participants and/or site contacts.

- Don't just be on time; be early.
- Plan time before the experience to check in and review the experience with site personnel.
- Clarify any last minute changes in schedules.
- Have extension lessons prepared and ready to share with participants and/or site contacts.

Arts Experience Checklist⁷

- How will you establish clear guidelines for what you expect of the audience before you begin the experience?
- How will you inform the audience of the learning goal, curriculum benchmark, or outcome for the experience?
- How will you help the audience make a personal connection between the arts experience and their own knowledge base?
- What basic information about the art form do the teacher and participants need in order to help the arts experience succeed?
- How do you plan to include the audience/participants in the experience in an active way?
- How will you adjust your basic presentation in order to personalize or adapt the arts experience for the specific audiences/participants?
- How will you close the session to assure that all participants gain the greatest

⁷ Contributed by Althea Jerome

benefit from the session?

The Experience Reflective Guide

1. Did I plan time to set up before my performance or demonstration lesson?
How much time is needed?
2. Did I ask for and/or receive any changes in scheduling? Did it include specific times and audiences?
3. Did I prepare and hand out background information for participants to prepare for my performance or demonstration lesson before my arrival? If so, did it help?
4. Did I address the multiple intelligences of students in planning and carrying out the arts experience?
5. Did I provide suggestions for ways the experience may be extended or integrated with other content?
6. Did I enthusiastically and knowledgeably communicate the importance of the

arts?

7. What do I want to do differently when I go to my next scheduled performance/presentation?

The Fourth Lens: Unpacking the Experience...

Finally, the paint pots are put away, the clay is cleaned from the floors, the music is quiet. It seems that the only thing left for the artist to do is go home. But not just yet! A great deal of time goes into planning the experience. Passion, love, and talent go into the actual experience. Now it's time to unpack the arts experience.

Think of the arts experience as a suitcase. Planning an arts experience is like packing the suitcase. The artist and site personnel used information about the audience to pack the right experiences for the audience. The arts experience itself is like shopping for souvenirs. The artist keeps the audience in mind as s/he “shops” through his/her specific skills to

find the perfect experience. S/he packs in all the information that will make the experience rich, full, and inspiring. So the arts suitcase is full of souvenirs just waiting to be pulled out and given away. If the souvenirs stay in the suitcase, then nobody will ever really fully enjoy them. It's the same with the arts experience. A packed experience is wonderful. But the artist needs to make sure the experience is unpacked and left behind so the participants may enjoy and learn from it in the months to come.

The artist needs to make sure the experience is unpacked and left behind so the participants may enjoy and learn from it in the months to come.

Through the *Unpacking the Experience* lens, the artist is teacher, mentor, and consultant. Preparing a guided reflection of the arts experience is equally as important as strategically planning for the arts experience. After the experience, the artist should hold a conference with site personnel to debrief, or unpack. The artist helps the participants unpack the experience by reviewing the creative process that was used, sharing extensions to the experience, and helping the participants or audience reflect on how the arts experience fits in school

curricula. As a support person, the artist works with others to delineate a process, extend participant learning, and define specific connections to areas of need. Unpacking the experience gives another opportunity for the artist to lead others to see the instructional value of the arts. It moves a classroom teacher and artist toward the opportunity to build a fifth level arts experience.

Preparing a guided reflection of the art experience is equally as important as strategically planning for the arts experience.

Unpacking the Experience/Debriefing Guide⁸

Title of Performance/Training: _____ Date: _____

Name of Site/School Visited: _____

Name of Artist(s): _____

Circle Occupation of Site Personnel: Student Teacher Assistant Administrator

Project Coordinator Parent Other: _____

(Allow teachers time to complete the following. Use responses to guide discussion during debriefing conference.)

1. What were some strengths of the performance/training?

2. What could make this performance/training better?

3. What new information have I gained?

4. What is the relevancy of this information to me?

⁸ Contributed by Lynette Herring-Harris

5. What are some questions or other comments that I have?

6. What are some feelings that I've experienced?

7. How can I extend this lesson?

Unpacking the Experience Reflective Guide

1. What information do I need to bring with me to the “unpacking”/debriefing conference with site contacts, administrators, and/or participant leaders?

2. How do my extension activities/lessons deepen the knowledge and understanding of the arts experience?

3. How will I communicate the importance of the arts? What supporting

A Final Look: Learning From Experience...

Learning from experience is paramount to the Artist as teacher model. Looking through the four lenses gives artists opportunities to rethink arts advocacy. It is through children that the arts will be perpetuated. Teaching those who teach to appreciate the arts, to understand the value of the arts, and to use the arts as instructional tools is an ongoing challenge. Artists and educators each learn to honor the work of the other as relationships are formed.

Rethinking how artists explain their work in educational settings is essential to promoting the arts in today's society. When Artists, as teachers, and educators come together to speak a common language, it is the perfect match for carrying an appreciation of the arts into the next generation. Then the genius that the arts bring out in children will bloom and flourish.

It is through children
that the arts will be
perpetuated.

in

Artist as Teacher “Change Journey Map”⁹ Reflective Guide

1. What have we learned as a result of this training and guide?
2. What does this mean for our future as Artists, as teachers, working in school settings?
3. What’s different in our way of thinking about working in school settings as a result of this training?
4. What’s different about how we will approach teaching teachers? What’s different about how we’ll approach student learning?
5. What’s different about our understanding of the organization and operation of schools?

⁹ A “Change Journey Map” provides a visual representation that tracks changes over time in a professional endeavor. Both positive and negative influences (accomplishments and barriers to success) are presented in the map.

6. What connections are we intentionally building (within school, parents, community, etc.) to communicate the value of the arts?

7. What questions are we asking now? What questions do we wish the guide or training had included? How can the training and guide be improved?

Resource Guide

Mississippi Institutions and Organizations

Mississippi Arts Commission

239 North Lamar Street, Second Floor
Jackson, MS 39201
601-359-6030

<http://www.arts.state.ms.us>

Mississippi Department of Education

Central High School, PO Box 771
359 North West Street
Jackson, MS 39205
601-359-3513

<http://www.mde.k12.ms.us/>

Mississippi Alliance for Arts Education

101 Carrie Road
Hattiesburg, MS 39402
601-268-6996

<http://www.msartsalliance.com>

Mississippi Humanities Council

3825 Ridgewood Road, Room 311
Jackson, MS 39211-6463
601-432-6753

<http://www.ihl.state.ms.us/mhc>

Mississippi Writing/Thinking Institute

Mississippi State University
PO Box 9509
Mississippi State, MS 39762
662-325-7777

<http://www.educ.msstate.edu/mwti/>

“The ultimate challenge for American education is to place all children on pathways toward success in school and in life. Through engagement with the arts, young people can better begin lifelong journeys of developing their capabilities and contributing to the world around them. The arts teach young people how to learn by giving them the first step: the desire to learn.”

—Richard Riley, former Secretary of Education, 1999

National Institutions and Organizations

The John F. Kennedy Center for the Performing Arts

Education Department,
Washington, DC 20566-0001
202-416-8806

<http://www.kennedy-center.org>

National Endowment for the Arts

1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001
202-682-5400

<http://www.arts.gov>

Americans for the Arts

1000 Vermont Avenue, NW, 12th Floor
Washington, DC 20005
202-371-2830

<http://www.artsusa.org>

MENC—National Association for Music Education

1806 Robert Fulton Drive
Reston, VA 22091
800-336-3768

<http://www.menc.org>

National Art Education Association

1916 Association Drive
Reston, VA 20191-1590
703-860-2960

<http://www.naea-reston.org/>

National Dance Education Organization

4948 St. Elmo Avenue, Suite 301
Bethesda, MD 20814-6013
301-657-2882

<http://www.ndeo.net>

American Alliance for Theatre And Education

215 Knob Hill Drive
Hamden, CT 06518-2448
203-407-2000

<http://www.aate.com>

“When well taught, the arts provide young people with authentic learning experiences that engage their minds, hearts, and bodies. The learning experiences are real and meaningful for them.”

—Edward B. Fiske *Champions of Change*, Executive Summary

National Network for Folk Arts in Education

609-Johnson Place
Alexandria, VA 22301-2511
703-836-7499
<http://www.carts.org>

National Storytelling Network

101 Courthouse Square
Jonesborough, TN 37659
1-800-525-4514 or 423-913-8201
<http://www.storynet.org>

Teachers and Writers Collaborative

5 Union Square West
New York, NY 10003-3306
888-BOOKS-TW or 212-691-6590
<http://www.twc.org>

Publications

Creating Capacity: A Framework for Providing Professional Development Opportunities for Teaching Artists, by Melissa Ford Gradel. John F. Kennedy Center for the Performing Arts, Education Department, 2001.

<http://www.kennedycenter.org/education/partners>

Artists as Educators: Becoming Effective Workshop Leaders for Teachers, by John C. Carr and Lynne Silverstein, provides an introduction to designing professional development workshops for teachers of students in grades K- 12. John F. Kennedy Center for the Performing Arts, Education Department

<http://www.kennedy-center.org/education/partners>

Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education.

President's Committee on the Arts and Humanities.

<http://www.pcah.gov/gaa>

Champions of Change: The Impact of the Arts on Learning. Seven research studies published jointly by the Arts Education Partnership and the President's Committee on the Arts and the Humanities.

<http://www.pcah.gov>

“For me personally, one unchangeable fact is that I believe passionately in the power of the arts for they are the highest expression of our humanity! They enable us to look honestly at our fears and our anger. They remind us of the miracles of creativity and accomplishment within each of us.”

—Terrence D. Jones, President and CEO, Wolf Trap Foundation for the Performing Arts. Address to the National Press Club, Tuesday, March 25, 2003.

Websites

Arts Education Partnership

National coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools.

<http://aep-arts.org>

John F. Kennedy Center for Performing Arts, Education and Outreach

Resources and opportunities for professional development.

<http://www.kennedy-center.org/education>

ARTSEdge

Supports the place of arts education at the center of the curriculum through the creative and appropriate uses of technology.

<http://artsedge.kennedy-center.org>

Lincoln Center Institute for the Arts in Education

Trains educators to explore the arts with their students through an experiential approach.

<http://www.lcinstitute.org>

Getty Museum Education Department

ArtsEdNet includes lesson plans and curriculum ideas, an image gallery, and ArtsEdNet Talk, an online community of teachers and learners.

<http://www.getty.edu/education>

U. S. Department of Education

Arts education, general information, Information about education legislation, and education links are available at this site.

<http://www.ed.gov/offices/OESE/ArtsED>

The Gateway to Educational Materials

A consortium effort to provide educators with quick and easy access to thousands of educational resources found on various federal, state, university, nonprofit, and commercial Internet sites.

<http://www.thegateway.org>

Arts for Learning

Resources and examples of arts programs, resources, and discussions that can support and animate teaching and learning.

<http://www.arts4learning.org>

FORMS

Arts in Education Evaluation Form

The questions below address the demonstration lesson provided for students by _____
at _____ (school or site) on _____ (date). Please rate the
statements on the following scale:

5 – strongly agree 4 – agree 3 – not sure 2 – disagree 1 – strongly disagree

1. The material presented was appropriate for my students.
5 4 3 2 1
2. The presenter gave adequate instructions prior to student participation.
5 4 3 2 1
3. Students participated in a variety of arts performance tasks.
5 4 3 2 1
4. The presenter provided balanced feedback (positive and negative) to
students as they participated.
5 4 3 2 1
5. Students engaged in structured as well as self-selected performance tasks.
5 4 3 2 1
6. Students successfully completed performance tasks assigned by the presenter.
5 4 3 2 1
7. Content that is specific to the discipline of arts was presented.
5 4 3 2 1
8. Content related to other curriculum areas was included in the instruction.
5 4 3 2 1
9. Student practice coupled with feedback produced positive/successful results.
5 4 3 2 1
10. The presenter used media and materials appropriate for selected arts examples.
5 4 3 2 1

Please state something you learned during the workshop or the professional development sessions that you
plan to try in your classroom. _____

What recommendations would you make to improve this kind of arts education experience? _____

Please add any other constructive comments that will assist the presenter in planning future arts
education experiences for you or your students at this school. _____

Workshop Planning Questions

Please respond to:

(Artist 's name and contact information) _____

1) Is there an arts teacher in the school? ___ Visual Art ___ Dance ___ Drama ___ Music

2) Is there an arts textbook series used by the school? _____ If so, what is the series name, and what edition do you have? _____

3) What grade levels are taught at the school? _____

4) How many students attend the school? _____

5) What group size will I be working with? _____

6) Please describe what you envision as the scope and schedule of my work with students?

7) Please describe what you envision as the scope and schedule of my work with teachers?

8) Are you (or have you) been pursuing thematic units? _____

9) Do you wish for me to plan experiences related to the unit(s)? _____
If so, please provide information about themes:

10) What is the goal of the residency for students? _____

11) What is the goal of the residency for teachers/staff? _____

Behavior Management Suggestions

Plan arts experiences that encourage all students to be actively involved.

Establish and discuss short and long-term goals of the arts experience.

Show respect for all students both in speaking and listening.

Teach the behaviors that will lead to a successful experience for everyone.

Be clear and consistent about behavior expectations.

Encourage and accept student's efforts to participate.

Encourage students to show respect for one another, including respect for the creative ideas of others.

Praise positive individual and/or group behavior.

To the greatest extent possible, limit explanations or talk...get everyone involved.

Provide opportunities for student decision-making, problem solving, and risk taking.

Make learning and practice relevant.

Demonstrate appreciation for each student's point of view.

Involve students in the process of evaluating their participation.

When student behavior needs to improve, address the specific behavior and encourage the students to make changes.

Encourage self-expression in performance/production and in courteous verbal exchanges.

Contributed by Althea Jerome

National Standards for Arts Education

Dance Content Standards*

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines



Music Content Standards*

1. Singing
2. Performing on instruments
3. Improvising
4. Composing and arranging
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, other arts, other disciplines
8. Understanding music in relationship to history and culture



*Condensed from National Standards for Arts Education, 1994

Theatre Content Standards*



1. Scriptwriting (improvising, writing, refining)
2. Acting
3. Designing and producing
4. Directing (organizing and interpreting)
5. Researching cultural and historical information
6. Comparing and connecting art forms
7. Analyzing, critiquing, and constructing meaning
8. Understanding context by analyzing the role of theatre, film, TV, and electronic media past and present

Visual Art Content Standards*



1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

PRIMARY GOALS OF TEACHERS

1. Plan and implement arts infused lessons that prepare and involve students while promoting academic literacy.
2. Increase knowledge of various art forms through professional development.
3. Infuse arts into state curriculum wherever appropriate.
4. Consult and cooperatively plan lessons and classroom management with art specialists.

PRIMARY GOALS OF ADMINISTRATOR AND/OR CONTACT PERSON

1. Communicate beliefs and support of the arts to participants: community members, faculty, staff, students, etc.
2. Provide specialists and participants the time resources necessary for proper implementation.
3. Participate in and provide time/training for professional development to promote and increase knowledge of arts.
4. Set goals and deadlines for planning and implementation of art forms.
5. Review and evaluate progress of participants involved with the arts.

PRIMARY GOALS OF THE ART SPECIALISTS

1. Present timely, well-prepared, creative, and challenging educational experiences within one's specific art form.
2. Develop skills necessary for planning and implementing interrelated arts experiences that promote involvement and literacy of participants.
3. Consult and plan sound arts-oriented learning experiences with participants' contact person, teachers, administrators, and/or community members.
4. Coordinate plans for interrelating arts with other specialists.